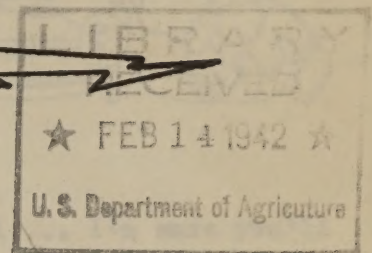
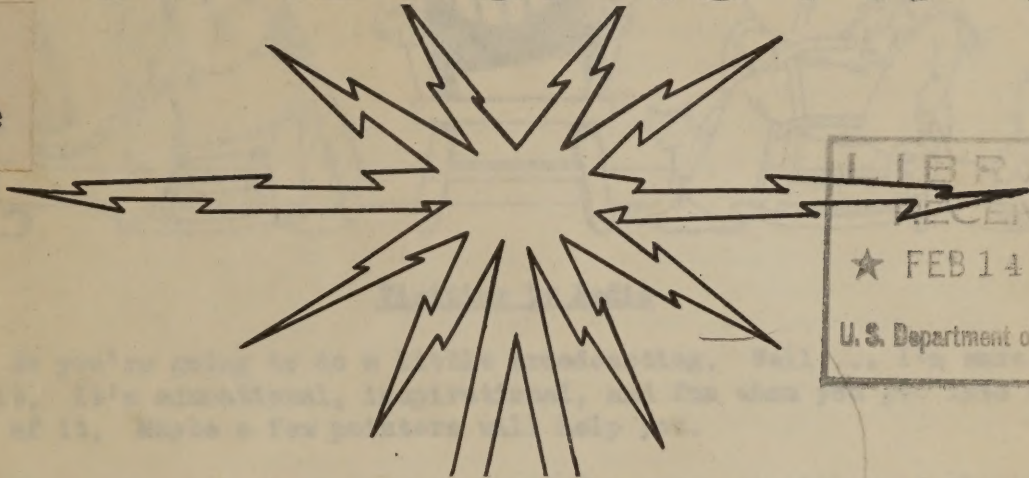


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TIPS ON RADIO BROADCASTING

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Radio has become a common medium of expression. In our rapidly changing world, more and more people are depending upon radio to keep them informed.

During the last few years State and county AAA committeemen have realized more than ever the need for informing the public about the AAA program, and many of them are using the medium of radio to help do this.

This handbook is designed to assist committeemen with their work.

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January 1942

UNITED STATES DEPARTMENT OF AGRICULTURE
U.S. Agricultural Adjustment Administration
Division of Information

USDA
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TIPS ON RADIO BROADCASTING



Radio has become a most important medium of communication in our modern world. It is a powerful tool for reaching a large audience and for spreading information. To be successful in radio broadcasting, one must understand the principles of good broadcasting and the techniques of the radio industry. This book is designed to provide you with the essential information and skills you need to become a professional radio broadcaster. It covers the basics of radio broadcasting, from the selection of a program to the actual broadcast. It also discusses the various aspects of radio broadcasting, including the selection of a program, the preparation of a script, the use of the microphone, and the presentation of the program. The book is written in a clear, concise, and easy-to-understand style, making it an ideal resource for anyone interested in radio broadcasting. It is a must-read for anyone who wants to learn more about the art and science of radio broadcasting.

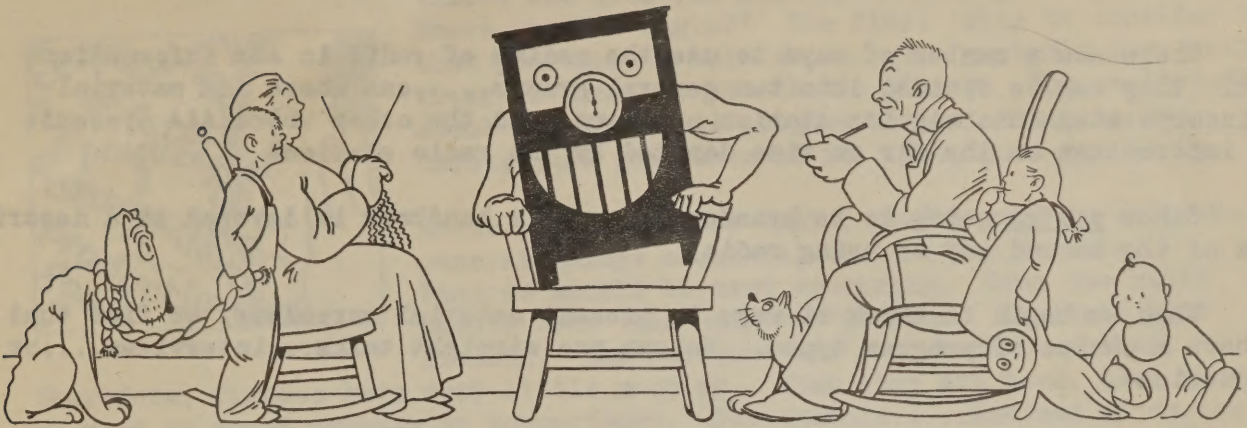
The following are some of the key points to remember when broadcasting on the radio:

- 1. Select a program that is interesting and informative.
- 2. Prepare a script that is clear and concise.
- 3. Use the microphone properly to ensure that your voice is heard clearly.
- 4. Present the program in a professional and engaging manner.
- 5. Be aware of the time and place of the broadcast.
- 6. Be prepared for any unexpected situations that may arise.
- 7. Be flexible and adaptable to changes in the program.
- 8. Be confident and assertive in your presentation.
- 9. Be courteous and respectful to your audience.
- 10. Be honest and truthful in your reporting.

These are just a few of the many tips and techniques that are covered in this book. It is a comprehensive guide to the art and science of radio broadcasting, and it is a must-read for anyone who wants to learn more about the industry. It is a book that will help you to become a professional radio broadcaster and to reach a large audience with your program. It is a book that will help you to succeed in the competitive world of radio broadcasting. It is a book that is worth every penny of its cost. It is a book that is a true gem in the world of radio broadcasting. It is a book that is a must-read for anyone who is interested in the industry. It is a book that is a true treasure for anyone who is looking for a career in radio broadcasting. It is a book that is a true gem in the world of radio broadcasting. It is a book that is a must-read for anyone who is interested in the industry. It is a book that is a true treasure for anyone who is looking for a career in radio broadcasting.

TIPS ON RADIO BROADCASTING

(This handbook is written in an informal "you and I" style as an example of the way to write your radio script.)

Visiting by Radio

So you're going to do a little broadcasting. Well ... I'm sure you'll like it. It's educational, inspirational, and fun when you get into the swing of it. Maybe a few pointers will help you.

First, you have to be informal ... You enter the homes of thousands of people and talk to them. By tuning in the station you're talking over, they have invited you into their homes. It's just as if you stopped in at your neighbor's for a little chat. You are going into their homes, only you're entering through the radio instead of the door.

There's one little difference. On the radio you usually read what you want to say from a script. So.... the big job is to prepare that script.

You can do it. What?...you don't think so. Well...read on through, and I'm sure you'll agree you can.

Radio Broadcasting Valuable

Millions of people listen to the radio while doing other things in their homes. Maybe the housewife is doing her work, or maybe the family is having dinner. No matter what they're doing, it's been proved that more people can be reached by radio than by any other medium. Not that broadcasting will replace written material, but it supplements the printed word. It's valuable to use in telling people about the AAA program.

Say, for example, that only 5 percent of the people in the county listen to the radio station where you're broadcasting ... It'll probably be closer to 25 percent, but just for an example we'll say 5 percent ... Suppose there are 20,000 residents in the county. If 5 percent of them are listening, you're reaching 1,000 people. The radio station probably reaches into 10 counties or more, so in this very meager example you're reaching 10,000 people at the bare minimum. And you might be reaching 50,000.

Possible Use of Radio by AAA

There are a number of ways to use the medium of radio in AAA information work. They can be divided into two general groups.....one where AAA material is incorporated into regular station programs, and the other where AAA presents the information on the air on time donated by the radio station.

Since you're going to be broadcasting, this handbook is devoted to a description of the second way of using radio.

When we begin to think of ways to present material ourselves, we find that we have a choice of program types. We can use straight talks...interviews....or discussions.

I'd hate to say that any one of these types is the right one to use, but straight talks are the hardest. Oh.....you don't think so!!! Well....did you forget that radio broadcasting has two sides to it.....one is people broadcasting and the other is people listening. If we don't have the audience, there's no need in broadcasting. That's why a straight talk is difficult. It's mighty hard to make a talk interesting enough to hold the attention of the radio audience.

The second type of broadcast.....direct interviews.....is more commonly known as the question-and-answer type. It isn't as hard as a straight talk, but it doesn't offer as great an opportunity as the third type.....discussion programs.

Why? Because a discussion program is more flexible. There's place for variety. When we catalog possible participants, we find AAA committeemen (State, county, and community), other farmers, farm women, laborers, business and professional men, town women, and so on.

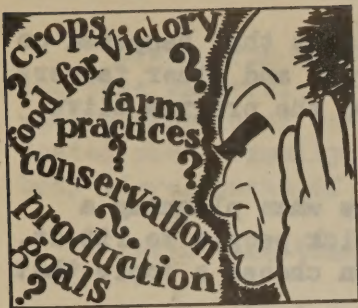


A good discussion program should have either two, three, or possibly four participants, but when you get too many people on a 10- or 15- minute broadcast, the radio audience becomes confused about who's talking..... so they lose interest and just don't listen.

But two or three people from one of the groups just mentioned, or a combination of people from the various groups, offers a good opportunity for a stimulating broadcast.

A well planned "year-round" broadcast series might consist of a combination of talks, interviews, and discussions.

Where to Begin?



That's the question you may be asking now.....
Where shall I begin?" The first thing to consider is what you want to talk about. You probably have only 10 or 15 minutes, but that's plenty. You can't tell about the whole AAA program in that time, so you choose just one phase of it. Yes, just one topic.

After you choose the topic, you'll want to tell the general things about it, but not the details. Figures should be used sparingly. Over the radio people hear them and they're gone. It isn't like reading. The audience can't go back over them.

Therefore, figures have very little meaning. When they are used, they should be used in round numbers or comparisons. For example.....instead of saying "We have 873,259 bushels of corn stored in our county," you should say "We have about nine hundred thousand bushels of corn stored in our county," or "We have enough corn in our county to last two years."

Just try to get the general ideas across. Get the audience interested, and they'll find out the details by reading. Remember.....the general radio audience doesn't know much about the AAA program.

If you're doing a series of broadcasts, you're probably wondering how to prevent duplication of topics.

Do you want to???? The AAA principles remain the same. We have to keep those principles before the public, but in new ways. So.....you see... that changes the problem. It's not a matter of preventing repetition of material, so much as preventing repetition of the presentation of that material. That's the thing to guard against.

One of the best ways to do that is to build your broadcast around the people on it, rather than around the subject matter. Say, for instance, that you're having a farmer, who's doing a good job of soil conservation, on a broadcast with a medical doctor and yourself. Through the course of the discussion, the farmer can tell what he's doing on his farm. You can tell how that fits into the AAA program. And the doctor can tell what better soil means to the health of the Nation.

Everyone can ask questions that he logically wouldn't know the answers to, and everyone can answer questions that he's qualified to answer.

If a committeeman asks another committeeman simple questions about the AAA program, implying that he doesn't know the answer, the audience will think that this AAA committeeman doesn't know what the AAA program really is.

The same is true for farmers. Don't have them ask questions to which they themselves should know the answer.

Every time you have a new group of people, you have a different method of presenting the same information.

By building a program around people you have an opportunity to keep the contents of the program in a lighter vein. Sure.....you'll talk about some heavy things, but at the same time you can talk about lighter things.

Have a farmer describe some interesting or odd incident that happened on his farm....Things of a similar nature happen on all farms, and other farmers like to hear about them. Use such light material to keep the program alive and the audience listening.

This all means that you have to do one of two things when planning a broadcast. You either have to choose a topic and then pick people to fit it, or you have to pick the people for the broadcast and then choose a topic that fits them. Either way is all right.

And don't worry about good radio voices. There's no secret to broadcasting. Anyone who can talk English, read and express his own ideas after he sees them written down, can make a good broadcast. All he needs to do is to talk naturally.

In order to develop a program like that, you have to call your people together to visit and talk the subject over for a couple of hours before a script is written.....It's in this discussion that interesting and odd incidents will crop up. Many things may seem very remote from the subject, but they're the things people like to hear. It adds spice to the broadcast.

Write the script to cover what has been said in the discussion. Have the people tell their own story and express their own ideas on the air.

The original discussion might take place in the AAA office, or it might be done on the farm. If it is done on the farm, a good set of notes should be taken, so that a script can be written from them. If it's done in the office, a stenographer might take down most of the discussion in shorthand. That way you have the people's own words. It really is better to have an outline of the material you want brought out, prepared before you call the group together. It helps organization.

.....And organization is important.



Organization of the Broadcast

After all the material is collected, it has to be well organized in order to make an effective broadcast.

Organizing material for a radio script is no different from organizing the same material for anything else. It's very simple. Tell the audience what you're going to say.....say it.....then summarize what you've said. Stated more formally, a broadcast needs an introduction, statement of topic, body (development of topic), and a conclusion.

Let's take them up one at a time.

First, the introduction. In some ways the introduction is the most important part of the broadcast. It has to be interesting, or the audience won't listen. If you have a poor introduction, but the rest of the script is good, there might not be anyone listening to hear the rest of the script. Most people can get 15 or 20 stations on their radio. If they don't like one program they'll turn the dial to another.

Introductions need to be different. They need to attract attention. They need to be something that will catch the listeners' fancy.

An introduction is usually prepared for the announcer to read. So is the second part of the broadcast.....the statement of the subject.

Now we're ready for the body of the script, and the farm people to take over. Here's another important spot in the broadcast if you're going to hold your audience. If you dive straight into the meat of your subject, it's just like shoving the listener into a tub of cold water. Warm up the subject first with a few interesting statements that are important to the broadcast, but not too important to the subject matter.

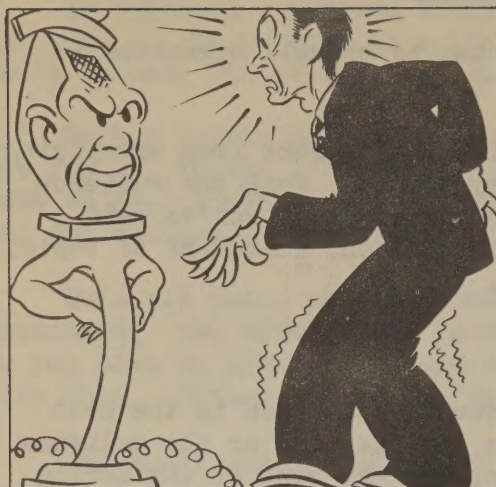
Sure....the first few words you say will really bring that funny feeling in the pit of the stomach. If that should bother you....and it will.....don't worry about it. It happens to everybody when he first broadcasts. It won't last long when you find out that the mike...even when it is "live"....isn't going to bite. You'll soon forget about it.

In fact.....forget the thing is even there, and just visit with the other people who are with you on the broadcast.

Getting back to those first few words you say.....it'll help if the speeches at the beginning are quite short. They can be used primarily to get the voices identified with the names, and to describe who the participants are.

Now you're into the body of the script. Take this one topic you've chosen and stick to it....develop it throughout the rest of the script. Include enough material to give you the desired length.....But leave enough time for the conclusion.

The conclusion doesn't need to be long, but it does need to say briefly the idea that you want to get across. The radio audience will remember more of what's said in the last 30 seconds than at any other time during the broadcast. Make the conclusion short, concise, and clear.



Writing the Script

Radio writing isn't hard. In fact, it's the simplest form of writing there is, because you write just as you talk.

When you talk on the radio, you talk just as you do in your own home. Just imagine that you're sitting at the dinner table with your family, talking about cutting the hay.

You've done it, so you know just how it would be. That's just the way you should talk on the radio. Talk your script.

Therefore, it'll have to be written so it can be talked.

You call people by their names when you talk across the fence to them. Do it in your broadcasting, too, but don't overdo it. If you call each person by name two or three times in the beginning, and three or four times during the broadcast, you're being natural, and still keeping everyone identified.

Sure....and you just use ordinary words. Sometimes you have to throw in a lot of seemingly unnecessary phrases, but that's the way we talk. Maybe you'll just want to answer someone by saying..."of course"... or "that's right"...or..."I don't know"...or..."do you think so"....or..."how"... or..."I agree"...or..."sure."

Generally you'll always use short sentences. Sometimes a person will say three or four sentences without being interrupted, and at other times you might just say one, and then somebody else will talk. That's what you call pacing your script. Sometimes it'll move fast and at other times it'll be slower. There should be a change in tempo.

After one person has talked, the next person will say something that is related to what the first person said. That's the way it should be.... because that's the way we talk.

If you were to say to me, "I'm going to like radio broadcasting," I'd probably answer you by saying, "Sure you will. I knew you would from the beginning. But you wouldn't believe that until you saw for yourself how easy it is. You're going to enjoy meeting the folks at the radio station, too."

My first few words were closely guided by what you had just said. Then I talked about something different, that was still related to the general subject of radio broadcasting. That's the way we talk every day, and that's the way we should talk on the radio. Yes....that's the way your script should be written.

You'll use broken sentences. Forget about theme writing as it's

taught in high school. Your radio script won't look like anything you've ever seen written. It'll be full of contractions such as "can't" instead of "cannot." You'll see a lot of "I's" in the script. That's the way it should be.

That's all there is to writing for radio. You just have to write as you talk.

Write your script and time it to be sure it's the right length, and you're ready to type the script in its final form.

Preparing the Final Copy

There are a few very simple but fundamental rules that should be understood about the final copy of the script. A radio script is to be read. Therefore, it should be prepared for easy reading.

It should be typed in double space, with triple space between speeches. It's better if copy is typed on only one side of the sheet, because the sound of turning pages might be picked up by the microphone.

Words should be written out as they will be read, and complicated numbers should be given in round figures written out in words.

Generally speaking, a person should not have to turn a page to finish a speech, but if he does the sentence should end on one page, and the new sentence begin on the next.

A broken sentence might tend to break the line of thought, which is bad, since you're reading thoughts instead of words.

EXAMPLE:

Note: Words such as those underlined should be written out.

THEME: (Lively march—ten seconds, fade for:)

ANNOUNCER: FARMERS IN DEFENSE.....Presented by the Agricultural Adjustment Administration.

THEME: (Music up ten seconds, fade for:)

ANNOUNCER: Dad.....Why don't you draw up a chair? Mother....leave the dishes for fifteen minutes and join Dad by the radio. Gather the entire family around, because here's a program you don't want to miss. It's an explanation of agriculture's part in our national defense program. Those taking part in the broadcast are D. Earl Moyers, Chairman of the Louisa County Triple-A Committee, H. Lee Huston, a Louisa County banker, and Fred Stevens, a Rock township farmer.... So we have two farmers and a banker. How about it, Lee, do you feel out of place with a farmer on each side of you?

HUSTON: Not at all. In fact, I like it. I do most of my banking business in Wapello with farmers.

MOYERS: And I'll say right now Lee's a good fellow to do business with. He's been my banker for years.

HUSTON: Thanks, Earl.

STEVENS: He might be a GOOD man to know during the next year.

MOYERS: Why next year, Fred?

STEVENS: I've heard that the Government is going to spend about a half billion dollars buying food to send England. If that's the case, we're going to have to raise more food on the farm, and a few of us might have to extend our credit, until we sell something.

The Broadcast

There.....the script's written. It's all ready. All you have to do is rehearse and broadcast it.

Of course if you want to help insure yourself of a large audience you might inform the public of the broadcast either through the press or by direct mail.

The rehearsal is very important. If you're going to sound as though you're talking instead of reading when you broadcast, you'll have to be familiar with the script. In fact, it should be a set of ideas for you to follow in your discussion rather than pages of words to read.

Rehearsing it four or five times out loud isn't too many. On the first rehearsal you'll find that some phrases just aren't easy to say. Use your pencil on them, and rewrite them so they are easy to say. Most scripts need some rewriting when they're first rehearsed. Be sure to do that rehearsing early enough so the script can be retyped for easy reading. Then at the last minute you may want to make a few more changes.

Don't worry about an occasional stumble while you're reading. If you mispronounce a word...let it go.....If you go back over it, you're just drawing attention to it. When you've said it, it's gone.....you can't reach out and get it back.....so forget about it.

While you're rehearsing, you should time the script again to be sure it's the right length. Practice being natural while you're rehearsing, and pick up your cues fast. Don't allow several seconds to elapse from the time one person stops talking until the next one begins. By doing this you will give the broadcast action, and help it to roll along smoothly.

You're all set to go to the radio station.....and get there early..... that is, a half-hour or so before the broadcast. That'll give you a chance to catch your breath, get acquainted with the people at the station, and rehearse the script in the studio.

The engineer will want a chance to audition your voices, before air time, so he can adjust your position before the microphone.

If you're at the station a half-hour ahead, you'll have plenty of time to get completely ready for the broadcast. Be sure and get acquainted with the people at the station. That's important if you want more time on the air.

Now.....the job's all done.....all you have to do is broadcast!!!

